Amidst the Indian writers who could hitch their wagons to a star by dint of their excellent ingenuity, Aravind Adiga is undoubtedly a precursor. He shot up in prominence by virtue of his debut novel, ‘The white Tiger’, which won the 2008 Man Booker Prize.

Aravind Adiga was born in Chennai on October 1974. He was born to Dr. K. Madhava Adiga and Usha Adiga; both the couple hailed from Mangalore. Aravind’s paternal Grand-father K.Suryanarayan Adiga adorned the position of Chairman, Karnataka Bank; his maternal great-grand father U.Rama Rao was widely acclaimed as a popular medical practitioner and eminent Congress political heavy weight from Madras.

Aravind Adiga grew up into adolescence in Mangalore. He went in for High School education at Canara High School succeeding at St. Aloysius High School and there he completed his S.S.L.C in 1990. He came out with flying colors by securing the first rank in S.S.L.C in the state. It is relevant in this connection to mention that his elder brother Anand Adiga also attained excellence by securing the 2nd rank in S.S.L.C and first rank in P.U.C in the state.

Aravind was privileged to emigrate to Sydney, Australia along with his family. The emigration was a turning point in his life so far as his higher education was concerned. To begin with, he studied at James Ruse Agricultural High School. Succeedingly he went in for the study of English Literature at Columbia College in New York. During his sojourn there, he happened to prosecute his studies with Simon Schama. He succeeded in graduating at Salutatorian in 1997. Furthermore, he was facilitated to study at Magdalene College, Oxford and fortunately one of his tutors was Hermione Lee.

Aravind Adiga embarked on his journalistic career as a financial journalist whereby he was facilitated of interning at the financial times. Then flowed in cornucopia conglomeration of publications in the Financial Times and Money. He left no stone unturned to add to his plaudits by covering stock market and investment and in that perspective, he interviewed Donald Trump.
Aravind’s excellent review work of previous Booker Prize winner Peter Carey’s book, Oscar and Lucinda was brought out in the second circle. Subsequently he got the opportunity to work for the TIME and remained a South Asia correspondent for a period of three years. Then he went freelance. Adiga’s unique novel “The white tiger” was brought out during his freelance period which won the 2008 Booker Prize. Hence credit goes to him as the fourth Indian-born writer to obtain the prestigious prize succeeding to Salman Rushdie, Arundhati Roy and Kiran Desai. V.S. Naipaul, another winner of the prize is of Indian origin, but he was not born in India. The five other authors is inclusive of the Indian writer Amitav Ghosh and another debutant Steve Toltz. The work is an anatomical survey on the comparison and contrast between India picking up as a modern global economy and the prime mover character Balaram, who hails from persecuting persisting rural poverty. According to Aravind Adiga, At a time when India is going through great changes and, with China, is likely to inherit the world from the West, it is important that writers like me try to highlight the brutal injustices of society (India). That’s what I am trying to do; it is not an attack on the country, it is about the greater process of self-examination. The writer exploits the opportunity to reinforce his point by stating that “The criticism by writers Flaubert, Balzac and Dickens of the 19th century helped England and France become better societies. The event of winning the coveted bookers prize, Adiga had, the preceding year got out of his contract with Atlantic Books at the 2007 London Book Fair. He was inspired by the announcement in April 2009 that the novel would be metamorphosed into a feature film. It goes without saying that winning of the prize was a propellant which boosted the sell to exceed 20,000 copies.

Adiga’s second novel was between the assassinations which was brought out in India in November 2008 and in the U.S and the U.K in mid-2009. The book is an anthology of twelve interlinked short stories. Adiga’s third book, last man in tower was brought out in the U.K. in 2011.

Aravind Adiga is a journalist and writer of name, fame and renown. His debut novel “The white Tiger” won the 2008 Man Booker Award; which elevated his position sky-high.

The debutant novel by Arabind Adiga depicts the awakening of a low-caste Indian man to the downgrading of servitude. While the early tone of the book makes one conscious of the heartbreaking inequities of Rohinton Mistry’s A Fine Balance, a rather better comparison is to Frederick Douglass’s narrative about how he emancipated himself from slavery. The main character Balaram Halwai, is initially delighted at the opportunity to become a driver for well-to-do man. But Balaram gets increasingly enraged by the discriminatory ways of the society and pooh-poohed by the rich. In the long run, Balaram assassinates his employer. He reveals the murder
from the very beginning, so the mystery is not what he did but why he would kill such a benevolent man. The climactic murder scene is mysteriously tense, and Balaram’s evolution from a lovable urchin of rustic origin to cold blooded murderer is fascinating and believable. More astonishing is how well the narrative works in the way it is written as a letter to the Chinese premier, who is scheduled to visit Bangalore, India.

Adiga’s Fierce satirical debutant novel says emphatically, what makes an entrepreneur in the prevailing time in India? Balaram Halwai happens to be a thriving young entrepreneur in Bangalore, India’s High-tech capital. China’s premier is scheduled to visit Bangalore, and the novel consists of a series of Balaram’s letters to the premier in which he focuses on his life’s anecdotes. Balaram feels India is bifurcated into two countries; the Light and Darkness. Like the multitude of masses, Balaram was born in the darkness in a village which was afflicted with destitution and his father, who worked by the sweat of his brow to make both ends meet passed away due to tuberculosis. Balaram is brisk and buoyant according to a school inspector and that is why he is endowed with the moniker white tiger. Circumstances compel him to relinquish the persual of studies and he goes to work in a tea-shop; then Balaram was tired as a driver by the stork, a village land-lord of prominence and consequence. Balaram was dispatched to Delhi, where Mr. Ashok, the stork’s son puts up with his westernized wife, Pinky Madam. Ashok is perfect gentleman, an adorable employer. Eventually it so happens Balaram drives a knife through Ashok’s throat. What makes Balaram to take such horrendous step. Ashok’s business in coal trading involves greasing the palms of government officials with large sums of money. The money laundering business illegally carried on through clandestine ways, proves irresistible to Balaram. In the heat of anger and protestation, he goes to the extent of killing Ashok. Adiga who was born in India, lifts up his pen to write emphatically about a corrupt culture. Unfortunately Adiga’s commentary on all things Indian comes out at the expense of narrative suspense and character development. In this way, Adiga writes prevalingly about the so-called Rooster Coop which snares family-oriented Indians into submissiveness, paradoxically he fails to describe the stages by which Balaram evolves from solicitous submissive servant into cold-blooded assassinator. The clean picture of India as a society portrayed in the white Tiger by Adiga exposes the rampant corruption and servitude has caused turbulence in homeland. Adiga told Stuart Jeffries why he made a bid to lay bare the country’s dark side. The credit goes to Aravind Adiga, a young, middle class Oxford educated genius to have created his central character, the raga muffin, uneducated son of a rickshaw puller turned an amoral entrepreneur and killer.

Adiga won the 50,000 man Booker award with his maiden novel “The White Tiger” which frankly spoken blew the socks off Michael
Portillo, the chairperson among judges and more importantly it has started causing offence in India for it’s defiantly unglamorous portrait of India’s economic miracle. For a foreign reader, Adiga’s novel is brain-bombarding; there is an un-remitting realism evident from Indian novels. According to Adiga: “I don’t think a novelist should just write about his own experiences. Yes, I am the son of a Doctor, yes I had a rigorous formal education, but for me the challenge of a novelist is to write about people who aren’t anything like me.” Adiga might have come across as a literary tourist others suffering and captioning the pitiable anecdotes to fulfill his literary ambition. This is the reality for a lot of Indian people and it is important that it gets written about rather listening to stories about just around 5% of people in India who are doing well. In a state like Bihar, there will be no doctors in some hospitals. In northern India polluted politics makes a mockery of democracy. India is a country where the poor fear tuberculosis which kills 1000 Indians a day but middle class and higher class people with facilities to avail health services are most likely better off than affluent people in western countries.

Balaram Halwai depicts his story through letters. He writes to the Chinese premier but doesn’t send them. The premier when Jiabao is all set to visit Bangalore to have an on-the-spot experience as to how India is so good at producing entrepreneurs. Balaram narrates to the premier how to win power and influence people in the modern India. Balaram’s story is a narration of bribery, debauchery, skullduggery, vexatious traffic jams, stealing and murder. It is doubtful whether Communist China can import such business model. Balaram tells emphatically that the yellow and the brown men would take over the world business prerogative from the white men, most positively who have become effete through the practice of homosexuality, too much reduced in body, weakened by too much taking to mobile phones.

Halwai haiks from what Adiga thinks the mysterious darkness the heart of rural India. He escapes from his family and grinding poverty by becoming a driver to land-lord from his village, who is dispatched to Delhi to bribe Government officials. What prompts the employer to make Halwai a chauffeur? Because of the whole active passive thing, the chauffeur is a servant but he is, while driving in charge, so the whole relationship is subverted. Adiga has read the Hugelian master-slave dialectic from reading. It is admitted the dialectic is the spine of Adiga’s novel; the servant goes to the extent of killing his master to achieve his freedom.

Adiga says, such is India—even as Delhi rises like a more eastern Dubai, call-centres attract young people from villages and India is going through urbanization that affected the West two centuries ago. According to Adiga, “Friends who came to India would always say to me it was a surprise that there was so little crime and that made me wonder why” Balaram comes
forward to provide the answer; servitude. “A hand full of men in this country have trained the remaining 99.9% as strong, as remaining talented, as intelligent in every way to exist in perpetual servitude.” Balaram’s phraseology trustworthiness of servant is the basis of the entire Indian economy-paradoxically India doesn’t need a dictatorship or secret police like China to engage it’s people committedly achieving economic goals. Adiga says, ‘if we were in India now, there would be servants standing in the corners of this room and I wouldn’t notice them” Adiga conceived the novel when writing for Time magazine he travelled in India: “I spent a lot of time hanging around stations and taking to rickshaw pullers. What struck him was the wide gap between the poor and the rich. “In India it is the rich who have problems with obesity. And the poor are darker-skinned because they work outside and often work without their tops on so you can see their ribs. But also their intelligence impressed me. What rickshaw pullers, especially reminded me of was black Americans, in the sense that they are withy, acerbic, verbally skilled and utterly without illusions about their masters.

There is no shadow of a little doubt that the greatest literary influences on the White Tiger were Ralph Elison, James Baldwin and Richard Wright. “They all wrote about race and class, while later black writers focus on just class. Ellison’s Invisible Man was extremely important to me. That book was disliked by whites and blacks. My book too will cause widespread offence. Balaram is my invisible man made visible. This white tiger will break out of his cage.

Reference: